

Tuesday, Aug. 30. 1844.

ROYAL



LYCEUM THEATRE.

*Licensed by the Lord Chamberlain to MRS. BATEMAN,
Actual and Responsible Manager.*

THIS AND EVERY EVENING UNTIL
FURTHER NOTICE,

WILL BE PRESENTED,

SHAKESPEARE'S

KING

RICHARD III.

MR. HENRY IRVING

AS THE

DUKE OF GLO'STER.

MISS BATEMAN

AS

QUEEN MARGARET.

NEW DRESSES, SCENERY, AND APPOINTMENTS.

SCENERY BY HAWES CRAVEN.

Music by Mr. R. STÖPEL, Musical Director.

*The Play produced under the Immediate Direction of
Mr. HENRY IRVING.*

At 7.45, (at which time it is respectfully solicited that the audience will be seated) will be presented, for the First Time,

SHAKESPEARE'S TRAGEDY,
IN FIVE ACTS, ENTITLED—

KING RICHARD III

Duke of Glo'ster.....Mr. HENRY IRVING
King Edward IV.Mr. BEAUMONT
Prince of WalesMiss BROWN
Duke of YorkMiss HARWOOD
Duke of Clarence.....Mr. WALTER BENTLEY
Duke of RichmondMr. E. H. BROOKE
Duke of BuckinghamMr. T. SWINBOURNE
Duke of Norfolk .. .Mr. HARWOOD
Lord RiversMr. CARTON
Lord HastingsMr. R. C. LYONS
Lord StanleyMr. PINERO
TyrrellMr. A. STUART
CatesbyMr. J. ARCHER
BrakenburyMr. LOUTHER
ArchbishopMr. COLLETT
Dr. Shaw.....Mr. BRANSCOMBE
Lord MayorMr. ALLEN
Second Murderer.....Mr. HUNTLEY

AND

First MurdererMr. T. MEAD
Queen Elizabeth .. .Miss PAUNCEFORT
Duchess of YorkMrs. HUNTLEY
Lady AnneMiss ISABEL BATEMAN

AND

Queen Margaret.....Miss BATEMAN

Pages, Ladies, Nobles, Soldiers, Aldermen, Messengers, &c.

Stage Manager - - - Mr. T. SWINBOURNE.

In the course of the Evening the Band, under the Direction of Mr. STÆPEL, will Perform:—

OVERTURE“Richard the Third”R. Stæpel
and Selections from:—

“Rienzi”G. Wagner
“Roméo and Juliet”Ch. Gounod
“The Flying Dutchman”R. Wagner
“The Prophète”G. Meyerbeer

SYNOPSIS OF SCENERY.

Act I.

Scene —A STREET.

Act II.

Scene 1.—KING'S ANTE-CHAMBER.

Scene 2.—PRISON IN THE TOWER.

Scene 3.—ANTE-CHAMBER.

Act III.

Scene 1.—CHAMBER IN THE TOWER.

Scene 2.—HASTINGS HOUSE.

Scene 3.—COUNCIL CHAMBER IN BAYNARD'S CASTLE.

Act IV.

Scene 1.—THE PRESENCE CHAMBER.

Scene 2.—ROOM IN THE TOWER.

Scene 3.—TOWER HILL.

Act V.

Scene 1.—BOSWORTH FIELD.

Scene 2.—RICHMOND'S ENCAMPMENT.

Scene 3.—THE ROYAL TENT.

Scene 4.—RICHMOND'S TENT.

Scene 5.—THE BATTLE FIELD.

The Performance will commence at 7, with the Petite Comedy, entitled,

MATRIMONY.

Baron de Limburg Mr. ARCHER

O' Cloghorty..... (his gamekeeper) Mr. HUNTLEY

Delaval Mr. BROOKE

Clara Miss V. FRANCIS

MORNING PERFORMANCES

Will be given EVERY SATURDAY throughout the Season.

SATURDAY MORNING NEXT, FEBRUARY 3rd,

MISS BATEMAN

Will repeat, for the last time, her impersonation of

BIANCA,

IN

FAZIO.

PRIVATE BOXES, ... (Grand Tier) ... £3 3s. & £2 12s. 6d.

DITTO ... (Pit Tier) ... £2 2s. 0d.

DITTO ... (First Tier) ... £1 11s. 6d.

STALLS ... 7s. 6d. DRESS CIRCLE ... 5s.

FIRST CIRCLE, 3s. PIT 2s. GALLERY, 1s.

NO BOOKING FEES.

. BOX OFFICE open from Ten till Five o'Clock.

ADDRESS

TO

HENRY IRVING, ESQ.,

PRESENTED BY

The Graduates and Undergraduates of Trinity College,
Dublin.

SIR,

THE engagement which you bring to a conclusion to-night at the Theatre Royal has given the liveliest pleasure to the Graduates and Undergraduates of Trinity College, Dublin.

To the most careful students of Shakspeare you have—by your scholarly and original interpretation—revealed new depths of meaning in Hamlet, and aroused in the minds of all a fresh interest in our highest poetry.

As Charles I., in the noble drama of our countryman Mr. Wills you have set forth the dignity of fallen grandeur. You have depicted in “The Bells,” with a terrible fidelity, the Nemesis that waits on crime.

For the delight and instruction that we (in common with our fellow-citizens) have derived from all your impersonations, we tender you our sincere thanks. But it is something more than gratitude for personal pleasure or personal improvement that moves us to offer this public homage to your genius. Acting such as yours ennobles and elevates the Stage, and serves to restore it to its true function—as a potent instrument for intellectual and moral culture.

Throughout your too brief engagement our stage has been a school of true Art, a purifier of the passions, and a nurse of heroic sentiments: you have even succeeded in commending it to the favour of a portion of society, large and justly influential, who usually hold aloof from the Theatre.

It is not too much to say that, with opportunities such as you have afforded us, Dublin audiences might again become what tradition reports them once to have been—a tribunal whose approval went far to make the fame of an artist hitherto unknown, and without whose sanction no reputation was considered to be absolutely assured.

Again thanking you for the signal benefits your genius and study have conferred upon the Stage,

We are, Sir,